

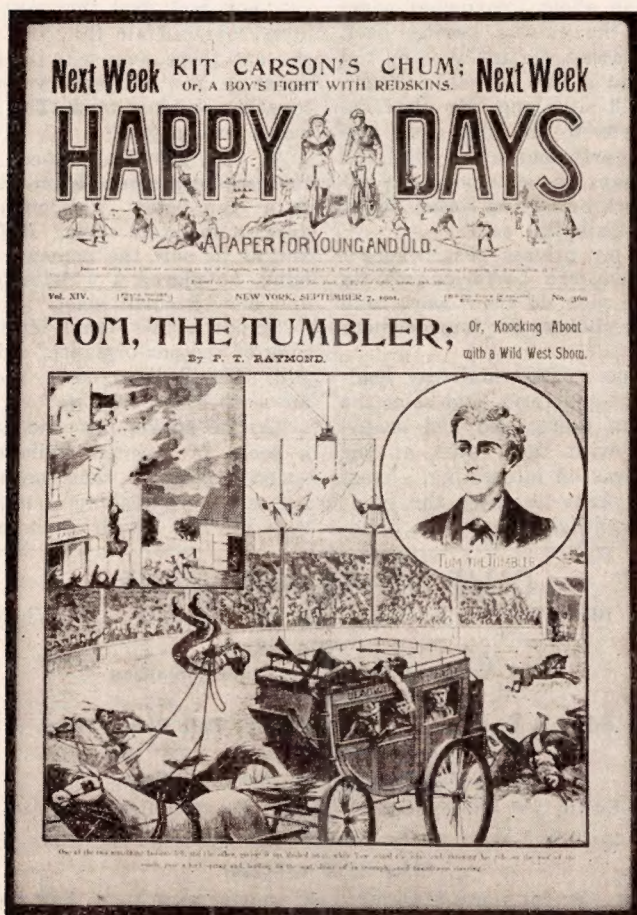
DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

Vol. 22, No. 10

October 15, 1954

Whole No. 265



Cover of one of the few dime novels showing a Wild West Show in action.

The Wild West Shows Pass in Grand Review

by J. Edward Leithead

Part II

"'Certainly they can do so!' he said; 'and now, come with me. Do you see that platform yonder?' and he pointed to a platform about ten feet square, built up right against the big canvas scenery representing the mountains of the West. At this point two sections of the canvas came together, but for a distance of the width of the platform, at the height of an ordinary person's eyes when sitting down, was a slit in the canvas, the slit being about two inches wide, a piece of the canvas having been entirely cut away. Chairs were on the platform, and a row of half a dozen persons could sit along the platform and with eyes to the slit, could see the entire performance as well, or better, perhaps, as the majority of the spectators occupying arena seats.

"... Buffalo Bill said:

"This is my private post, where I sit and watch the performances, to see how the men do their work, and to watch for chances for improvement

"There was a little stairway leading up to the platform, and soon the five were up there, and had seated themselves, with their eyes at the slit, and it was an interesting, almost fascinating, sight to watch the great crowd of people already in the build-

ing, and still pouring in. Rapidly the time passed, and it was soon a quarter to two o'clock. The performance would begin in fifteen minutes."

Dorothy Dare, who is to take the famed Annie Oakley's place, has a slight attack of stage fright: "... I don't see how I am ever going to face that great crowd to do my shooting. I am afraid I shall be so nervous I shall be unable to hit anything!"

"'You may feel that way about it now,' said Buffalo Bill, 'but when you get out there, you will think nothing about it. You will have your mind altogether on your work. The big crowd won't bother you.'

"A few minutes passed, and then there came a signal from Buffalo Bill to a man below. This man was the director-in-chief, under Buffalo Bill, and as he saw the manager wave his hand, he placed a whistle to his lips and blew a shrill blast.

"That is the signal for the beginning of the performance,' said Buffalo Bill. 'The Indians come first; watch now—ah, there they go!'

"As he spoke, into the arena rode a score of painted Indians, at full speed, yelling in their peculiar fashion and brandishing lances. They rode the full length of the arena, and

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then lined up across it, facing toward the front entrance, and with their backs toward the end of the building where Buffalo Bill and his four companions were.

"Next came another band of Indians, of another tribe, and then still another band from a different tribe, and then, one at a time, the chiefs of the tribes came riding in singly, and took up their places at the head of their tribes.

"Then, in rapid succession came the cowboys, Mexicans, Cossacks, gauchos, Arabs, scouts, guides and detachments of fully equipped regular soldiers of the armies of America, England, Germany and Russia.

"'You will excuse me now,' said Buffalo Bill, as the soldiers were entering the arena and lining up. 'I have to be at the head in the grand review, which takes place as soon as all are in place.'

"The four bowed, and Buffalo Bill descended, mounted his horse, and at the proper moment rode forth, and rode along the side of the arena, bowing and lifting his hat at intervals. He made a magnificent showing; perhaps no one living sits a horse with more grace than Buffalo Bill, and as he rode along and finally took up his position in front of the arena, a great cheer went up, and the clapping of hands sounded like the volleying of musketry.

"'Isn't he a splendid-looking man!' said Mamie. 'He is grace personified in the saddle.'

"'So he is!' agreed Ben. 'He is a fine-looking man even yet, and he is getting along in years, too.'

"Then they turned their attention to the grand spectacle before them, and watched with absorbed interest as Buffalo Bill introduced to the audience the Congress of Rough Riders of the World.

"After a few moments of waiting, while the audience cheered, Buffalo Bill lifted his hand, and the first rank of Indians rode out from their places and around the arena at a gallop, and returned to their places again. The next band of Indians did the same thing, and the next, and

the next, and then the Mexicans, Arabs, Cossacks, gauchos, cowboys and the cavalry of all nations came in their turn and as each came along in front of him, Buffalo Bill announced them. When all had returned to their places, Buffalo Bill made a signal, and the entire Congress of Rough Riders began moving here and there, weaving in and out, backward and forward, twisting and turning, but all with a definite purpose in view, and according to a plan which had been worked out by long practice and training. The many colors of uniforms and costumes, and the shining steel of the sabres and other weapons, added much to the wonderful spectacle, and as the riders wound in and out, here and there, the entire field being a mass of moving figures, the people cheered and cheered. Presently the horsemen began to melt away, two lines galloping away evenly and steadily, and disappearing through the opening through which they had entered, until at last all had gone, with Buffalo Bill bringing up the rear, bowing and waving his broad-brimmed hat to right and left.

"It was a magnificent spectacle, and one which no person who ever witnessed it will forget."

Earlier in the story, Col. Cody takes his young friends on a tour of the Garden basement, to show them, as Ben Bright expressed it, "the Wild West in repose."

"He (Buffalo Bill) led the way down into the basement, by way of the stairs at the front, at the right-hand side as one is entering, and just before the arena is reached." (Evidently the author made this tour himself before writing the story). "They made the circuit of the basement and looked at everything with interest. Everywhere were horses, horses, horses; what would a Wild West Show be without horses?"

"There were cowboys, however, and Indians, Russians, gauchos and men of various nationalities, and some were at work mending bridles, saddles, lariats or something of that kind. Others were talking and telling stories, some were singing, a few

playing cards. It was a motley gathering, but all men were skilled in the parts which they would be called upon to play in the great exhibition.

"Some of the men looked at the youths curiously, but none said anything, and it was interesting to note with what respect they looked upon and greeted the great ex-scout and Indian fighter, Buffalo Bill."

All of the Buffalo Bill autobiographies and biographies contain more or less reference to his career as a showman, but the following cloth-bound books, in keeping with the subject of this article, have a larger portion than usual devoted to the Wild West show:

Four Years in Europe With Buffalo Bill. By Charles E. Griffin. Albia, Iowa: Stage Publishing Co., 1908.

My Life With Buffalo Bill. By Dan Muller. Chicago: Reilly & Lee. 1948.

The Making of Buffalo Bill. A Study in Heroics. By Richard J. Walsh in collaboration with Milton S. Salisbury. Indianapolis: The Bobbs-Merrill Co. 1928. (Contains one of the longest and best accounts of Col. Cody in show business).

Buffalo Bill: From Prairie to Palace. By John M. Burke. Chicago: Rand, McNally & Co. 1893.

This Way to the Big Show. The Life of Dexter Fellows. By Dexter W. Fellows and Andrew A. Freeman. New York: Halcyon House. 1936. (A good half of this excellent book is devoted to Buffalo Bill's and Pawnee Bill's Wild West shows, for both of which Mr. Fellows was press agent).

Thrilling Lives of Buffalo Bill and Pawnee Bill. By Frank Winch. New York: S. L. Parsons & Co. 1911. (Notable for its reproductions of photos and posters of the show and material used in its programs. A book of similar title and content, *Stirring Lives of Buffalo Bill and Pawnee Bill*, by Frank C. Cooper, was published about 1912).

True Tales of the Plains. By William F. Cody. New York: Empire Book Co. 1908. (Illustrated by many reproductions of posters used to advertise the show. Frontispiece of Buffalo Bill on horseback from the

famous painting by Rosa Bonheur, also used as a poster).

Annie Oakley, Woman at Arms. By Courtney Ryley Cooper. New York: Duffield & Co. 1927. (Excellent account of the show. Mr. Cooper was press agent).

Missie. The Life and Times of Annie Oakley. By Annie Fern Swartwout. Blanchester, Ohio: The Brown Pub. Co. 1947. (Written by a niece of Annie Oakley. Among the numerous illustrations is a reproduction of a poster of "Annie Oakley, the Peerless Wing and Rifle Shot.")

Red Eagle: Buffalo Bill's Adopted Son. By Mabel O'Moran. Philadelphia: J. B. Lippincott Co. 1948. (The true story of Red Eagle, the Choctaw, who joined Buffalo Bill's Wild West. Chapter VII, "Trails Across London" describes his adventures with the show in England.)

The 101 Ranch. By Ellsworth Collings in collaboration with Alma Miller England, daughter of the founder of the 101 Ranch. Norman, Oklahoma: The University of Oklahoma Press. 1938. (Chapters X, "The Old West on the 101" and XI, "Under the Big Top", describe at length the colorful rodeos and 101 Ranch Real Wild West show).

Fabulous Empire. Colonel Zack Miller's Story. By Fred Gipson. Boston: Houghton Mifflin Co. 1946. (Many chapters devoted to the 101 Ranch show).

THE CIRCUS ON PARADE

Supplementing my article on circuses and Wild West shows, "Tambark and Spangles in the Five-Cent Libraries" (Dime Novel Roundup, April, 1951), I give herewith an additional list of circus stories in dime novels supplied by our Roundup Editor, Edward T. LeBlanc and Charles Bragin. About the collecting of dime novels on the circus, Bragin once wrote me:

"Personally, if I had ONE type of dime novel to collect, it would be CIRCUS. First, because it is interesting; secondly, it would be possible to make up a COMPLETE collection; thirdly, such a collection would be UNIQUE.

"There are tons of other circus material being collected by many circus fans, all sorts of odds and ends, and for that reason, few such collections have value. But a DIME NOVEL circus collection would be SOMETHING. For that reason, years ago I made up my own bibliography of circus dime novels."

Beadle's Dime Library

#236, *Champion Sam, or, The Monarchs of the Show. A Romance of the Circus and Prize-Rings.* By Thomas Hoyer Monstery.

#406, *Old Pop Hicks, Showman, or, Lion Charley's Luck. A Tale of Circus Rivalry.* By Frederick Whitaker.

#462, *The Circus Detective, or, Griplock in a New Role.* By Jackson Knox.

#538, *Rube Rocket, the Tent Detective, or, The Treacherous Two. A Romance of the Ring.* By George C. Jenks.

#726, *Fearless Sam, the Grand Combination Detective, or, The Man With the Evil Eye.* By George C. Jenks.

#770, *The Showman Detective, or, Old Grip's Compact.* By Jackson Knox.

#929, *Gentleman George, the Showman-Sport, or, Spotter Spangles' Scoop.* By Howard Holmes.

Beadle's Half-Dime Library

#36, *The Boy Clown, or, The Queen of the Arena. A Romance of the Ring.* By F. S. Finn.

#458, *New England Nick, or, The Fortunes of a Foundling.* By Albert W. Aiken. (Reprinted in *Brave and Bold* #143).

#464, *Nimble Nick, the Circus Prince, or, The Fortunes of a Bareback Rider.* By Albert W. Aiken. (Reprinted in *Brave and Bold* #132).

#552, *Ariel, the Athlete, or, The Ring Detective's Transformation. A Tale of Wild Life Under the Canvas in the Far West.* By David Druid.

#640, *Bareback Beth, the Centaur of the Circle.* By J. C. Cowdrick.

#872, *Two Showmen Detectives in Colorado, or, Pete Parmelee, the Vagabond Tramp.* By A. K. Sims.

#900, *Jumping Jack's Jubilee, or,*

The Circus Queen's Shadower. A Romance of the Sawdust Circle. By J. C. Cowdrick.

#952, *The Circus Detective, or, Bareback Billy's Big Round-Up.* By Harold Payne.

Beadle's Boy's Library (large size)

#116, *Tim, the Boy Acrobat, or, Life in the Circus Ring.* By Charles Morris.

Young Sports Library

#33, *Eugene Sandow, the Strongest Man in the World, or, The Thrilling Life and Adventures of the Most Famous of All Athletes.* By an Old Sport.

#38, *P. T. Barnum, Jr. A Famous Acrobat's Life In and Out of the Circus Ring.*

Boys and Girls Weekly (Frank Leslie)

#223 to 236, *Life in the Circus, or, Brothers of the Ring.*

#557 to 568, *The Iron Eel, or, Joe Stollabird and the Circus.* By P. T. Barnum.

#610 to 623, *Joga, the Juggler, or, The Joys and Dangers of a Showman's Life.*

#698 to ?, *Tightrope Tom, or, The Showman's Ward.*

#789 to 799, *The Boy Beast Tamer, or, Tommy Bean's Travels with the Circus.* By Pierce Cutting.

Golden Argosy (Frank Munsey)

#230 to 246, *The Young Acrobat, or, The Great North American Circus.* By Horatio Alger, Jr. (Reprinted in *Brave and Bold* #68).

#233 to 247, *Dick Broadhead. A story of Wild Animals and the Circus.* By P. T. Barnum.

Boys of New York (Frank Tousey)

#18 to 32, *Barnum's Boy Ben.* By Commodore Ah-Look.

#135 to 145, *The Boy Clown, or, The Star of the Pantomime.* By Harigan and Hart.

#147 to 152, *The Boy Comedian, or Barnum's Right Bower.* By John F. Cowan.

#166 to 177, *Dashing Hal, the Hero of the Ring.* By Lt. E. H. Kellogg. Reprinted in *Pluck and Luck* #343).

#236 to 264, *Tumbling Tim, or, Traveling With a Circus.* By Peter Pad.

#272 to 283, Billy Button, the Young Clown and Bareback Rider. A story of the Circus. By Lt. E. H. Kellogg. (Reprinted in Pluck and Luck #298).

#621 to 629, Across the Continent With a Circus, or, The Twin Riders of the Ring. (Reprinted in Pluck and Luck #311).

Boys of New York Pocket Library (Frank Tousey)

#197, The Broken Vow, or, The Lion Tamer's Oath. By C. Little.

#214, The Circus Runaway, or, The Boy Trainer and His Elephant on Their Travels. By P. T. Raymond.

#222, The Circus Wonder. By P. T. Raymond.

#173, Jack Bruce, the Star of the Circus. By C. Little.

#51, Nan and Nat, the Child Riders. A True Tale of the Arena. By Horace Appleton.

#106, Bareback Tom, the Circus Wonder. By Horace Appleton.

(to be continued)

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were never reprinted, etc. A copy will be sent free to anybody who sends him a stamped, self addressed envelope. The editor was one of the first to take advantage of Mr. Bragin's generosity.

The next issue of the Round-Up will commence a very learned article by Denis R. Rogers entitled "The Pseudonyms of Edward S. Ellis."

I have for sale Pluck and Luck, James Boys Weekly, Wild West Wky, N. Y. Detective Library, Diamond Dick Weekly, Frank Reade Weekly, Log Cabin Library, Secret Service, Young Broadbrim Weekly, Buffalo Bill Stories, Nick Carter, Rough Rider Weekly, Beadles Boys Library, Frank Reade Library, Brave & Bold, Beadles Dime Library, Wide Awake Weekly, Wide Awake Library, etc. Numbers and prices on request. Roy E. Morris, 901 East Michigan Ave., Orlando, Florida.

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 Pleasant Hours (Leslie) 125 different. \$25.00.
 Young Men of America (Tousey) #526 to 635. \$100.00.
 Our Continent (Tourgee, 1882) First 21 numbers. \$5.00.
 Pictorial War Record (Civil War) #1 to 60. \$10.00.
 Cricket on the Hearth (Lupton) 1878. 130 consecutive. \$25.00.
 Girls & Boys of America (Munro) About 150 numbers. \$100.00.
 New York Mercury. 1858 up. 468 consecutive. \$175.00.
 Comfort. 26 volumes. \$65.00.
 American Woman. 363 numbers. \$40.00.
 Good Stories. 19 volumes. \$50.00.
 Hearth & Home. About 270 numbers. \$32.50.
 Happy Hours (Vickery & Hill) 9 volumes. \$20.00.
 Fireside Visitor. 5 volumes. \$15.00.
 Tousey's Boys' Weekly. #1 to 26. \$22.50.
 The Boys' Own. (Richards, 1873). #1 to 78. \$50.00.
 Fireside Companion. #1 to 1864 (a few numbers missing). \$375.00.
 Onward. Pub. by Capt. Mayne Reid. #1 to 12. \$5.00.
 Ned Buntline's Own. \$2.00 per copy.
 Beadles' Monthly. 3 volumes, complete. All published. \$20.00.
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 The Golden Prize. 1857. #320 to 371. \$10.00.
 Boys & Girls Weekly (Leslie) #1 to 905 complete. \$675.00.
 Our Boys. 1876. #10 to 48. \$39.00.
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- The Westerner, dated from April 1930 to Oct. 1931, 7 copies, 80¢ lot.
 The Story of the Sequoias, by Estella L. Guppy. 1925. 25¢
 Schulte & Co. The Ariel Lib. Better Days, or, A Millionaire Tomorrow, by Tom Fitch, 1892. \$1.
 The Reader's Digest Twentieth Anniv. Antho. 1941. 50¢.
 Life Co. TOMFOOLERY, by J. M. Flagg, 1904, 35¢.
 The Passing of The Indian and Buffalo, by J. L. Hill, \$1.25.
 Asso. of American Writers. The Book of Short Stories and Poems #1 1946 50¢
 DeWitt & Snelling's Mark Twain's Letter to the California Pioneers. 1911. 1.50
 The United States Magazine and Democrat Review. Pub by Langtree & O'Sullivan. Vol. 5, No. 13, Jan. 1839, complete copy. \$2.
 Jones Book Co. California Names, by C. M. Drake, 1893, \$1.50.
 Geo. Routledge Co. WHAT I SAW IN CALIFORNIA, by Edwin Bryant, original wrappers. 1849. \$6.
 A No. 1, pub. Tramp Series. Life and Adventures of A No. 1. \$1.
 A No. 1, pub. Tramp Series. Here and There with A No. 1, 50¢.
 Doubleday & McClure's The Man With the Hoe, by Ed. Markham, ill. 1900 50¢
 Paul Elder & Co. The Love Sonnets of a Hoodlum, by Gelett Burgess, 1903 75¢
 The Lone Scout, Boy Scouts of America, paper, vol. 1 No. 4, Dec. 1927, 25¢.
 The Magazine Antiques, from Nov. 1925 to Dec. 1952. 164 compl. copies \$50 lot
 Elverson's GOLDEN DAYS vols. 1 to 16, bd. vols. \$70 lot.
 American Pub., Boy Hunters, by Capt. Mayne Reid, cloth bd. \$1.
 T. W. Jackson's Co., Life in the Mines, by Charles Simpson. 75¢.
 Cassel's Iron Heart, War Chief of the Iroquois, by Edward S. Ellis, cloth, \$1.
 Houghton, Mifflin's, Riverside Paper Series No. 44, Hawthorne's Scarlet Letter, by N. Hawthorne, 1892, \$1.
 Westbrook's Adventure Series (Bandit stories on the James Boys), Nos. 23, 25, 33, 36, 42, 50¢ each.
 Laird & Lee's On Land and Sea, Dewey and I, both by Wm. H. Thomas, 1892, New Medal Lib., Nos. 433, 498, 633, 693. 25¢ each. \$1 for both.
 Chatto & Windus's. London. The Twins of Table Mountain, by Bret Harte. 75¢
 Chatto & Windus's. London. Flip, by Bret Harte, 75¢.
 J. C. Hotten's, London, Lothaw, by Bret Harte. \$1.50.
 Wetzel Pubh. What California Did to Betsy West, by Olive Gardner. 1930. 50¢
 J. Robins and Co. London. The Newgate Calendar, And Criminal Recorder, by Andrew Knapp and Wm. Baldwin, attorney at law, vol. 1-4 1824 \$15
 Tooley-Towne's. My Father, C. H. Joaquin Miller—Poet, by Juanita Miller. The Leisure Hour, London, vol. XI, bd. vol. 1862, \$1. 1941. \$1.
 The Numismatist, coin mag. Jan. to Dec. 1950 Jan. to Dec. 1951, \$3, lot.
 Welcome News Pubh., Civil War on the Range, by Walter Pannell. 15¢
 Tousey's N. Y. Detective Lib. No. 452. Old King Brady item. 1891, \$1.25.
 Harper's Weekly, Supplement. July 29, 1876. SITTING BULL—AUTOBIOGRAPHY OF THE FAMOUS SIOUX CHIEF, ed. Porte Crayon \$2.50
 Munro's, Old Cap Collier Lib. No. 818, 50¢.
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 The Tuolumne Prospector. Vol. 50, No. 9. 25¢. 1952. Re-print. \$1.
 The Cassius Macdonald Letters. Vol. 1, no. 1. April, 1896. 50¢.
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